



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

much trouble. With average ability and some study an ordinary likeness can be obtained easily; but to make an artistic portrait requires talent of a high order and a large amount of experience, which can only be gained by a long course of study and practice. In portraiture much depends on a close and intelligent observation of the sitter and a resolution on

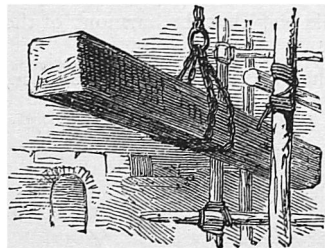


FIG. 13. VALUES OF LIGHT AND SHADE.

the part of the artist to do his very best, no matter how deficient that best may be, or what difficulties may beset its accomplishment. The hair is a very important part of the portrait, and must be studied carefully in relation to its effect in contrast with the face. The simplest and best way of treating it is to study it in masses, always endeavoring to preserve the character of its movement, composition and flow of lines. The hair constantly changes from brushing and other arrangement or disarrangement, and, being particularly subject to atmospheric influence, it never has exactly the same composition at one time as at another. But it always retains its inherent character. Color also has an important influence in its effect on the appearance of form in the face; but the value of this influence can only be learned by experience.

J. S. HARTLEY.

LESSONS IN WOOD-ENGRAVING.

III.

In Fig. 13 you may see how the management of the lines which form light and shade produces, in a high degree, the impression of perspective. In the first place, the distance with the wall and arch gains its effect of distance by being engraved in thinner and more uniform lines than the objects in the foreground and with comparatively little variation of shade or tint. In the suspended beam the suggestion of great length is produced by the lines being made strong and irregular at the near end, and gradually thinning and becoming more uniform as they recede to the farther end; and the nearest scaffold pole appears to be standing visibly in front by reason of its sharp black and white.

In engraving this subject begin with the sky and distance, keeping the lines regular and smooth, and observing that where they die out into the white paper at their ends they must be gradually thinned down to a knife edge; they must even be cut a little below the surface of the block, so that in printing they will disappear from the paper without leaving any decided ends.

Then cut the scaffolding behind the beam, leaving the pole in front solid until the beam is finished, merely cutting the thin white line outside of it to stop the tint of the beam against. If you engraved the pole first there would be danger of cutting through the outline while engraving the side of the beam. In leaving the black lines which cross the tint on the nearer end of the beam, and help to bring it so prominently forward, cut the short white lines first in one direction, stopping them squarely against the cross lines, and then turn the block, and do the same in the other direction. This is necessary because the tool

does not make a decided end to the line where it enters the wood as it does where it is lifted out. Then cut the chain, being very cautious not to take out too much black. Observe how dark it is against the beam, which is itself so dark against the background. Now you may cut the pole in front, observing that the largest spot of black in the whole subject is on this, brought sharply against a large, clear white; this strong contrast bringing it forward in front of everything in its neighborhood.

When you have got to this point in the practice of the art, doubtless you will have found out that the most important thing in wood-engraving is the choice and management of the "tints." They are the great stumbling-block of young engravers—and of some old ones too—and you will find it advantageous to practise them as much as possible, studying the best examples of engraving to find how they are employed and what effect they have. You will see that they are varied according to the necessities of expression in the subjects engraved.

A straight, smooth, uniform tint, where the lines seem as if ruled, represents well a clear blue sky, perfectly still water, or the polished surfaces of many natural and artificial objects. A tint nearly as regular, but not so smooth nor uniform, and with lines of various curvature, serves better for drapery. A tint such as is used upon the leaf in Fig. 10 is generally cut with gravers rather than with tint tools proper, as it can be varied and lightened more readily by



FIG. 15. ILLUSTRATION OF THE BLACK GROUND IN WOOD-ENGRAVING.

simply pressing the graver deeper into the wood. For walls, earth, rocks, and backgrounds of many other descriptions, as well as for indefinite shades against which to relieve objects—in short, wherever you wish a certain irregularity of tint such as is given by the brush marks in impasted oil painting—the broken tint, already described is the most generally useful.



FIG. 16. ILLUSTRATION OF THE WHITE LINE IN WOOD-ENGRAVING.

And then there is the cross-lined tint, so much abused of late years, but so very valuable when kept within limits and not used indiscriminately all over a picture. It is specially good to represent flesh, as may be perceived in Fig. 14. Here you can see its value in contrast with the distinct lines forming the eyebrow and eyelashes, and the smooth-lined tint of the polished iris. It is done by engraving in the first

place a shade much darker than you desire the finished work to be, and then with a finer and very sharp tool cutting a second series of white lines across this, being very careful not to get it too light at first. You cannot restore the black when it is once cut away, but you can always make the white lines thicker in any part so as to get more light, if you find on inking your work over that it seems too dark. You can even cross the lines with a third series, if necessary, as you may see above the inner corner of the eye in the example given. The effect is nearly always better when the lines cross each other at acute angles, as here shown, than when they cross at right angles, or nearly so. This tint is of great value when sparingly used as suggested, so as to contrast with and be set off by other kinds of work; but when it is scattered without discrimination all over the subject it produces a feeble and characterless result, corresponding to a crayon drawing all smoky and lifeless with "stumping."

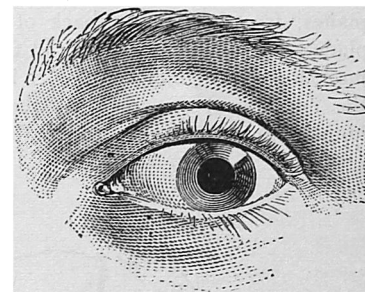


FIG. 14. USE OF THE CROSS-LINED TINT.

If you have understood the examples and directions which have thus far been given, you are now capable of going on by yourself. Your best school will be the study of the best engravings, and careful observation of how a desired effect is attained in them. Do not be too hasty in deciding which are the best. The finest (meaning thereby, those which are executed with the finest lines) are not necessarily the most to be admired. The quality and character of lines in an engraving are of much more impor-

tance than their number. A certain proportion between the size of the picture and the scale of the work employed in it always produces the best result, and a little subject containing only two or three square inches needs a smaller scale of work than one ten times that size. The best work is that where the desired result is produced with the least expenditure of labor. Elaboration merely for the purpose of making a "fine" engraving is at the best a waste of time, and very frequently is a positive detriment to the picture.

Bear in mind that all your black is ready-made for you in the block, which, wherever it is left uncut, will print a solid and uniform black, and that your business is to produce light by removing portions of it. Fig. 15, the two children supporting the wreath, illustrates the genius of wood-engraving—the production of white on a black ground. All the forms are here simply cut out, leaving the remainder of the wood untouched, and the result is such as could not be effected more perfectly nor with more facility by any process adapted to printing.

The horse in Fig. 16 shows how few strokes of the tool it needs to produce the effect of roundness and reality when they are properly applied—when the engraver recognizes the fact that the black surface already exists, and that every line cut into it, if directed to its proper purpose, has its immediate value in forming and modelling the figure. It is not given as a picture, but to illustrate a principle. It is slight in execution, but all the better as an

example on that account, as all the work in it is of the kind which immediately tends toward the desired effect.

C. M. JENCKES.

(To be concluded.)

Art Hints and Notes.

IN a recent talk to the Gotham art students, Walter Shirlaw said: "Never consider any study too trifling to be useful. It is better for you to paint an old pair of boots than not to paint at all. Every subject you encounter can be made of use to you, if you only study it with intelligence. It is not because you can make direct use of it, but because it enhances the stock of available material on which you can draw, if necessary. You study Latin, not because you expect to speak or write it habitually, but because you desire a fundamental strength and purity to characterize the English you do write and speak. There is a Latin study in art as well as in literature."

SKETCHES or pictures on canvas should not be permitted to remain long unmounted. If there is not sufficient margin to them to permit their being stretched, they can be mounted on stretched canvas by any framemaker. To mount them yourself, it is only requisite that your glue be quite fluid and evenly distributed over the back, so that all parts are covered. In applying the picture to its backing, press it smooth, and it will set properly and without inequalities. Any canvas with oil colors on it is liable to crack if not kept stretched. It may be accidentally doubled or broken, or may curl up as it hangs on the wall, but in one way or another it is sure to be injured unless a stretcher is provided to keep it permanently flat.

FAILURE should not discourage you. The painter does not live who did not fail many times before he succeeded. Let your failures only teach you "not to do it again," and you are safe.

NOBLE large drawings can be made in brown or black ink with a pen cut from a reed, such as is used for pipestems. This pen possesses a smoothness unknown to the steel pen or the quill, and creates a line as bold and vigorous as a stroke of the brush, but firmer and more regular. In brown ink especially the effect is fine. With black ink the lines appear heavier and harsher, and the modulations are not as delicate.

"To be great, a work of art must satisfy two requisites—it must be outwardly attractive, thus showing that it has in it the purely æsthetic elements, and it must have the intellectual quality, an inner significance which illumines the form from within and feeds the mind even after the senses have been sated." These words, by one of the few just and competent critics in America, deserve perpetuation, for they define, in a vigorous and simple sentence, one of the most important and fundamental truths of art.

IN preparing clay for modelling, be careful to work it thoroughly. The lumps you receive it in have been prepared by straining and grinding till they are free

from grit; but to make the material perfectly plastic you must mix it with water and work the mass until it is thoroughly moist. Do not be afraid of soiling your hands. Soap and water are all you need to cleanse them.

YOU cannot do better than draw, paint or model hands if you desire to perfect yourself in serious study. It is an old saw, that the man who can get the character of a hand can get that of a face and figure. All the old masters were strong on hands. Holbein and Van Dyck painted them with the same loving care they lavished on their faces. Van Dyck in particular was always careful to make the most of his

actually are. For instance, if you look at a distant object you see it in masses of light and shade, not in detail. It is your task, then, to paint it as you see it; for as it strikes you so will it strike those who view it, and not unnaturally compare it with nature as they see it all around them. The accurate science of measurements is necessary to the sculptor, because his work, once completed, becomes an object to be viewed in the same way as we view nature herself. You cannot put all the detail of nature on a little canvas—on a life-size statue you can. But you can so simplify and mass your detail as to have it convey the same suggestion to others and make the same impression on them it does on you. The weakness of the Pre-

Raphaelites is that they attempt too much, and of the impressionists, that they are satisfied with too little. Of the two, however, the impressionist comes nearer nature as the world sees it, because the world does not go about with microscopes to its eyes."

ALL who study art cannot become artists, but all who learn what art is will be better able to enjoy both art and nature by reason of their study. Love of art may be instinctive, but true appreciation of it must be sedulously cultivated.

PANEL pictures for doors can be painted on zinc, cut to the proper measurement to fit in the panels. Paint in oil, as if on canvas, and, if possible, with bristle brushes, as broad and simple effects alone are appropriate to this unpretentious mode of decoration.

NEVER use a rag to clean a picture glass. A handful of newspaper will take the dirt off a damp glass more effectively than the finest linen would do it.

THE very worst tool you can use on canvas is a palette-knife. It may do the work of the brush in the hands of a master, but even in his case the work he tries to do with it would be better done if he used a brush.

AN old frame is a handy accessory to a studio. You can always set your picture behind it, even if it does not fit, and obtain some idea of what its effect will be when framed. A frame makes an enormous difference in a picture. A good frame will help a poor work and a bad frame hurt a good one as a critical tour of any exhibition gallery will prove to you.

A VERY neat exhibition easel can be made of an ordinary cheap white pine one, which may be covered with good effect with maroon, olive green or old-gold plush.

If you can afford nothing better, a burned stick and a whitewashed wall may do you good service; but if you have the means to buy them, you have no excuse for not using the best materials. The cheapest are always the dearest in the end.

FOR the fixing of fleeting effects in color or light and shade, tinted paper is preferable to white. You cannot get the exact color on it, but it gives you a local tint, and with swift washes and putting in Chinese white for your high lights, you can obtain a valuable memorandum which may afterward prove very useful as a jog to the memory.

ARTIST,



AN "INCROYABLE." BY KAEMMERER.

(FOR DIRECTIONS FOR TREATMENT IN WATER COLORS SEE PAGE 52.)

sitter's hands. He arranged them in front, and worked them very tenderly. He overworked them often, indeed, and in many of his pictures you find them out of character. Holbein, on the contrary, almost invariably made them a potential part of his portraits. Begin the study of the hand from a cast, then use your own as models, in the mirror. The foot is another excellent study, and one too often neglected. Learn your feet and hands, and you will become unconsciously the master of your whole body.

"IN drawing from life," says Professor Wilmarth, of the National Academy, "I advocate the French system, which, seeing objects in light and shade, represents them as they appear rather than as they